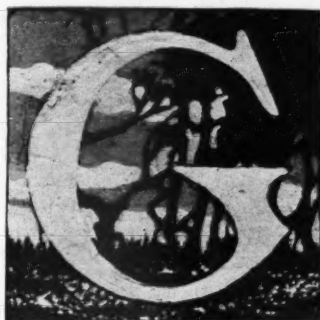


# KERAMIC STUDIO

Vol. XVI, No. 5.

SYRACUSE, NEW YORK

September 1914



GEORGE H. CLARK, one of our Publishing Company asks, that we begin this editorial with a G, because he has a nice new cut of a capital G to use, otherwise we would begin our editorial this month with the reflection that even china painting can not escape the malign influence of the war. While we American women sit cosily at home and

thank the Lord that we are not as other women are, that we, at least, are beyond the influence of this war madness, little by little it dawns upon us that no one will escape scot free. To explain—The agents of the china importing houses say that there will before long be a shortage of white china for decoration, since the French and German importations for this year had not been shipped before war was declared. No one can even guess how many months, or how many years it may be before the importing of china can be resumed. This will mean that china decorators will have to content themselves with Belleek, Satsuma and Sedji wares, as only the manufacturers of America and of Japan will be available. Perhaps this will have the beneficent effect of forcing our American manufactures to take up the production of fine china for decoration. Meanwhile the Ceramic Studio Publishing Co. are wondering what to do about that promised naturalistic supplement. No one can foresee the effect of this war upon America, with the price of food and clothing going up as a result of the necessity of our supplying Europe with these commodities. It is a hazardous moment to undertake an additional expense of some thousands. We have about concluded to temporarily try out the following arrangement. We will separate the eight realistic pages of *Keramic Studio* from the body of the magazine and enclose them with *Keramic Studio* to our regular subscribers together with two color supplements, one decorative and one realistic. In this way one regular subscriber will receive as many pages as ever with an additional color supplement—at the usual price. Then to those subscribers who desire only the realistic, we will send the eight pages of realistic decorations together with the realistic supplement for \$2.50 a year. If we find that there is sufficient demand for this supplement, later we will increase the number of pages.

Let there be no misunderstanding of the reason for publishing this naturalistic supplement. It is not that that style is "coming back." It surely is decreasing every year with the advance of decorative design. But we have been convinced that our teachers and workers really need it for bread and butter while they are striving to educate themselves and the public to better things; the great mass as yet have not learned to appreciate the refinement of decoration.

It is an ill wind that blows nobody any good. If the white china fails us we will all be forced to conventional decoration for we can not paint birds and flowers and fruit on Satsuma and Sedji and Belleek, they are only suitable for enamels and gold and dusted color. So willy nilly the Ceramic Sorority will soon be drawn into the fold. Then no one will want

the realistic and we can refill those eight pages and additional color supplement of *Keramic Studio* with designs suitable only for those mediums.

The editor begs that no one will say of the realistic decorations to be published, that they must be the proper thing because they are published in *Keramic Studio*. She is continually going against her principles to publish many things because the readers ask for them and like an over-indulgent mother she tries to give everything asked for, whether it is good for the infant or not. But of one thing rest assured, we will do our utmost to give you the best and least offensive of this style of work as long as the necessity of catering to the public exists. But do not hold her responsible for the depravity of public taste.

✕ ✕

The newspapers are optimistic in regard to the San Francisco exposition of next year. They are looking for a great influx of millionaires since they will not be able to go abroad on account of the European situation.

We have been seriously discussing the holding of the Four Winds Summer School next year in some suburb of San Francisco so that students may combine business with pleasure. Those in charge of the exposition say that the exhibits are already too far forward to be affected seriously by the conflict in Europe. It will be the most wonderful exposition the world has ever seen as far as the setting is concerned. The beautiful buildings designed by Guerin against a background of semi-tropical landscape, turquoise sky and emerald sea, will make a setting for a Fairy Tale.

✕ ✕

The students of the Four Winds Summer School this year have been busily engaged in decorating the new Satsuma and Sedji shapes designed by Mrs. Cherry and Mrs. Robineau, with the special dusting colors and enamels prepared for Mrs. Cherry from her formulas. We will show the choicest of these pieces in an early issue. We would be glad if other summer schools would send us accounts of their summer work with illustrations for publication.

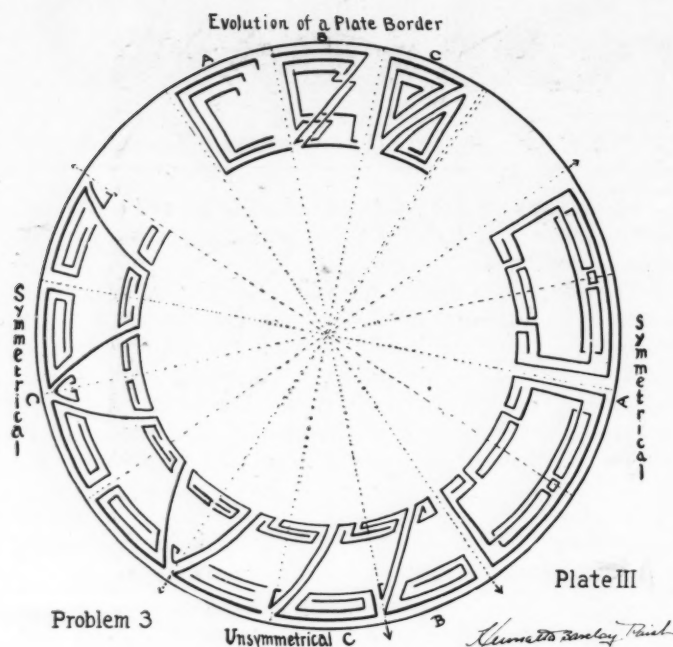
✕ ✕

We regret to hear of the death of Miss Elizabeth Hood of St. Paul, Minn., who has been actively interested in the Twin City Ceramic Club for many years and was its president at the time of her death on June 28th. Miss Hood was a very efficient officer of the Club and her death is felt very keenly by her fellow members.

The Minneapolis School of Art will include Keramics in its curriculum the coming year. The department will be under the direction of Miss Florence Huntington who will be also assistant to Miss Mary M. Cheney, Director of the Department of Design and Handicrafts and Dean of Women. One more victory for Ceramic Art.

We have received a pleasant call from Mr. F. G. Coover who was on his way east and reports the outlook as very encouraging, greater interest and better work than ever.

Mr. Campana of Chicago visited this office on his way east. While optimistic regarding future prospects, he thinks the white china business will suffer from the European war.



### DESIGN AND ITS APPLICATION TO PORCELAIN

By Henrietta Barclay Paist

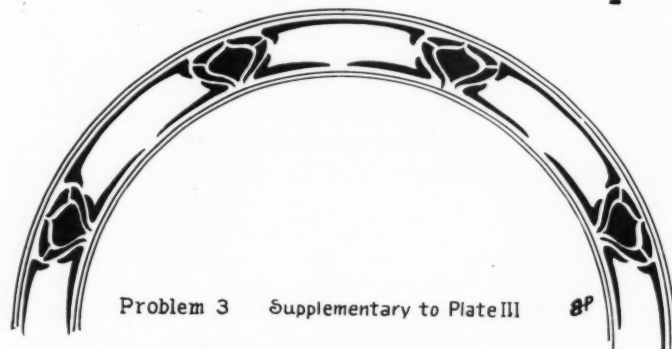
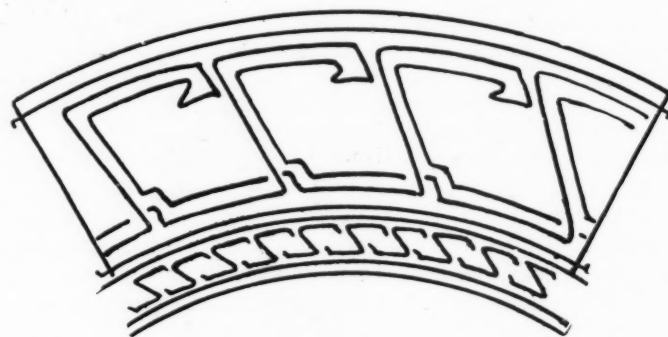
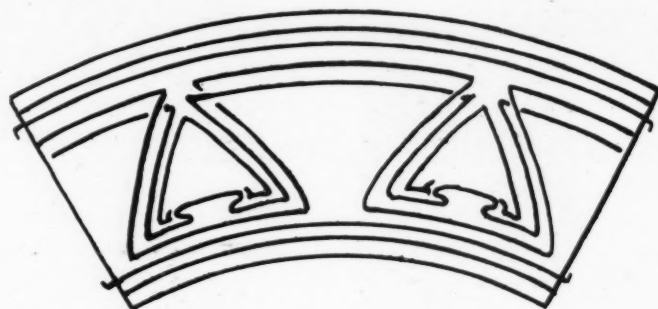
#### PROBLEM III. CURVES

"Square and angular patterns strike us at once by their emphatic and rigid logic; while the curved type appeals to our sense of grace and rhythm." —Walter Crane.

"A curve has Rhythm and Balance—is subject to the laws of proportion. There is no better device for charting its course than the hand, with an eye for compass and a clear head at the top." —E. A. Batchelder.

THUS far we have been dealing with spaces angular in shape, and for the sake of simplicity have used only the straight lines to demonstrate the principles involved in construction. "Line as the basis of ornament forms, as it were, the primal decorative unit." Repeated in parallels we have the type of the simplest and yet the most widely used patterns, but the designer is not satisfied "with parallels alone." "He needs other decorative units to make him happy." Also we have other spaces to fill besides the angular, notably the circular space. This brings us at once into the realm of the curve, the most important, and the curves we usually think of under this subject, are the two named by Mr. Ruskin, the "finite" curve, the curve of the circle, and the "infinite" curve or the curve of force, which gradually unfolds itself but never returns to the point from which it started. There are many other kinds of curves, and as our sense of rhythm develops we will be able to determine which curve is most appropriate for the problem in hand, but the *curve sense* must and may be cultivated if we have it not. The square and the circle give us patterns that form universal decorative units; they furnish the skeleton or system on which we build an endless variety of designs. For practical application of this problem we will take the plate for our circular space. Instead of the angular space of the straight border, we now have a space which if the circle is divided regularly, forms a shape which we can liken to a piece of pie (see illustration), the top line being a curve and the other two, the radical lines, converging toward a common center. For the sake of harmony we will now change our straight horizontal line to a curve, and the perpendicular to the angle of the radical lines (see illustration). For the present and for the sake of definiteness we will content ourselves with this simple solution of the problem (A). In (B) we will add the oblique line to the other two; first as a straight oblique, and then as a curve (C); This will impart to our design a strong sense of rhythm or movement, and the

harmony is more complete as the curved line is more consistent in a circular design than the angular or straight oblique; but as before stated we must not overemphasize in the matter of movement, or the design will grow tiresome. A counter movement will steady and help in procuring the repose that is so desirable in design.



Problem 3 Supplementary to Plate III

8P

#### EXERCISE

Construct a skeleton (see illustration) and proceed to develop a border, using first the lines parallel with the boundary and radical lines. Try then the introduction of the straight oblique, gradually working into the curved and evolving a more graceful type of design in perfect harmony without shape.

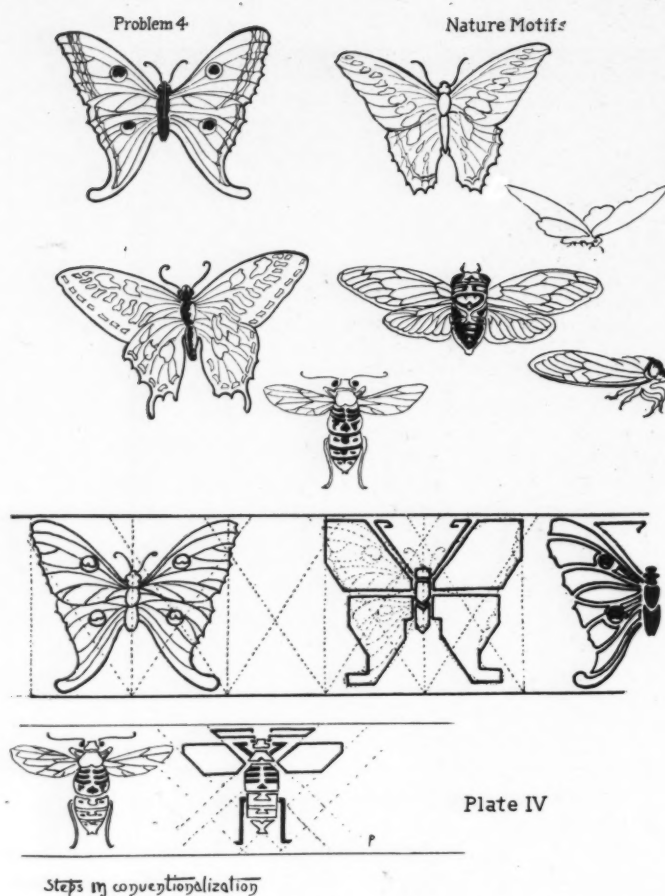
Work for Rhythm demonstrating the two types of Balance, and, if the first principles are adhered to, Harmony will result.





FORSYTHIA—ALICE W. DONALDSON

Flowers are painted with a heavy wash of Albert Yellow and just a little Yellow Brown. Leaves and stems, 4 parts Dark Grey and a little Yellow Brown. Background is dusted in the second fire with 2 parts Ivory Glaze and 1 part Grey Blue.



#### PROBLEM IV: USING MOTIFS FROM NATURE

"There is little in nature that is ready made to the hand of the artist. A master piece of art is what it is by virtue of something which was not in the natural motif, but in the artists treatment of it."—*Louis F. Day.*

"The designer in the application of his art to material use, must put away from him all the allurements of imitative naturalism, except insofar as it may be subordinated to the effect and purpose of the whole."—*Walter Crane.*

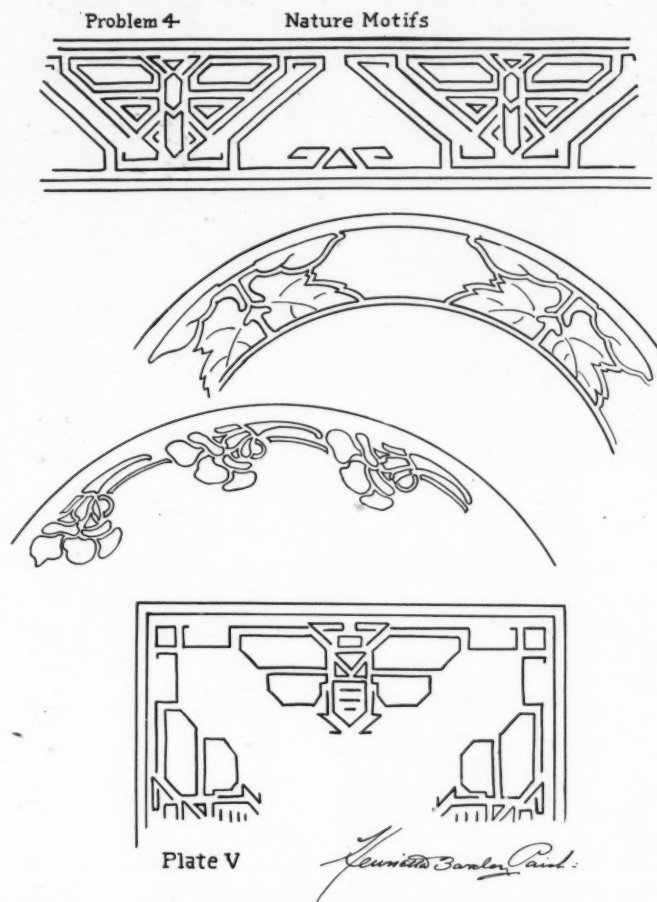
"We accumulate studies from nature and attempt to conventionalize these on paper for our purpose. We study historic ornament and adapt motifs or units to our use. What we need is a better understanding of the principles of construction. The details of the design will come."—*E. A. Batchelder.*

As designers we will, of course, appeal largely to nature for inspiration. "To the artist, nature has hidden meaning not revealed to the untrained mind"—she has been the inspiration of artists for all ages—but in approaching nature we must remember that "the imitative impulse is quite different from the inventive." "That the function of art, and especially of design, is to represent and suggest but not to imitate." We must try to grow away from the "picturebook stage of understanding."

To think of nature in terms of design is the problem which confronts us. Long continued study of the principles should precede the conventionalization of plant form. We can dispense with the natural motif, but with nature as an ally, our imagination is stimulated and strengthened. Before going to nature for inspiration and assistance, we should acquire through practice the habit of working from the point of view of design. To seek help from nature before one has acquired this point of view, is like trying to solve the higher problems of mathematics before one has mastered addition, subtraction, multiplication and division. We must have our port folio of drawings and we may study nature from an analytical point of view, but to the question so often asked by the student, "what motifs are best for design?" we would answer, it matters

little what the motif chosen, providing you have an understanding of the principles of construction, of the laws governing space and mass relation. Much as we love nature forms and hard as it is at times to give up the identity, we must acknowledge that "the beauty of a design depends in the final analysis, not on the motif chosen or the pictorial interest it may have, but on the structural fitness to purpose and the relation of lines, tones and areas."

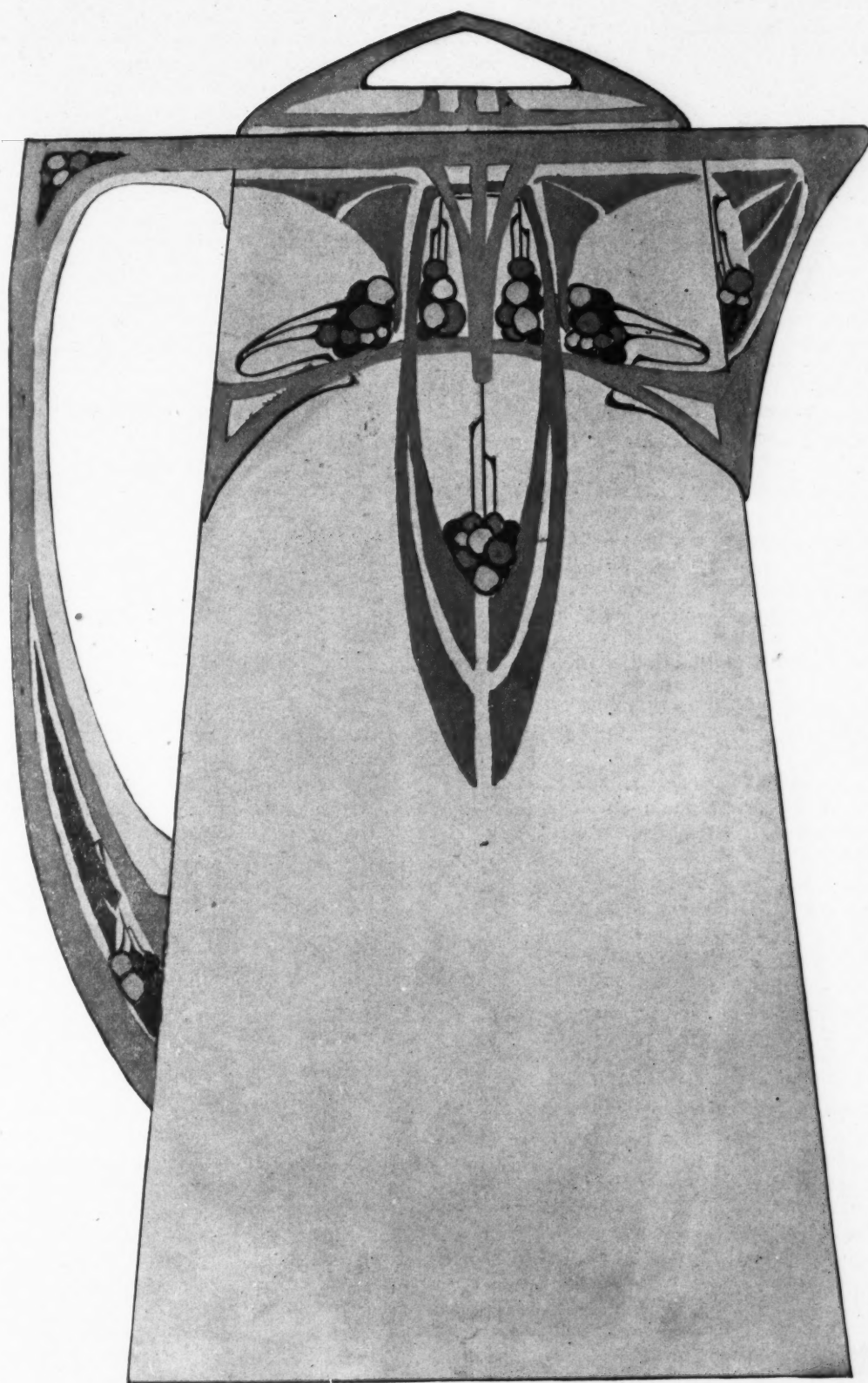
"Nature study may furnish thought for expression, but design furnishes expression for thought." Nature furnishes the raw material, not ready made design. We must take our ideas to nature, and by the sympathetic observation of her



forms, our inventive faculty will be stimulated. Study nature for the spirit, as well as for facts, although the facts and the possibilities in them are not to be overlooked. "Invention plays a greater part in design than mere selection."

The term conventionalization unfortunately conveys to the beginner the distorting of a natural motif, "of putting nature into the straight-jacket." However, in adapting our motif to a given space—to the purpose of design—"we are only carrying out in the realm of art the great principle of nature herself, that of adaptation to conditions, which rules through all forms of life and which has lead to the endless variety of development in both plant and animal forms." Conventionalization means something more than a formal rendering of a motif. "To conventionalize nature is to adapt a natural motif to the structural demands of a problem; to the space it is to occupy; to the tools, materials and processes of its execution." The merit of a design does not necessarily depend on the degree of conventionalization it may be only slightly conventionalized or it may have completely lost its identity, but if it conform to its position and to the laws governing line, form and tone adjustment, it is good design.





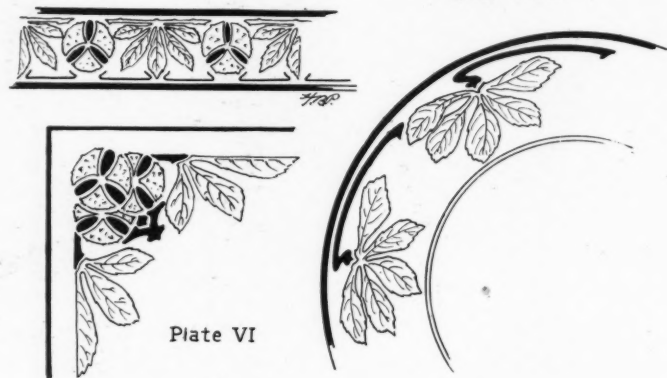
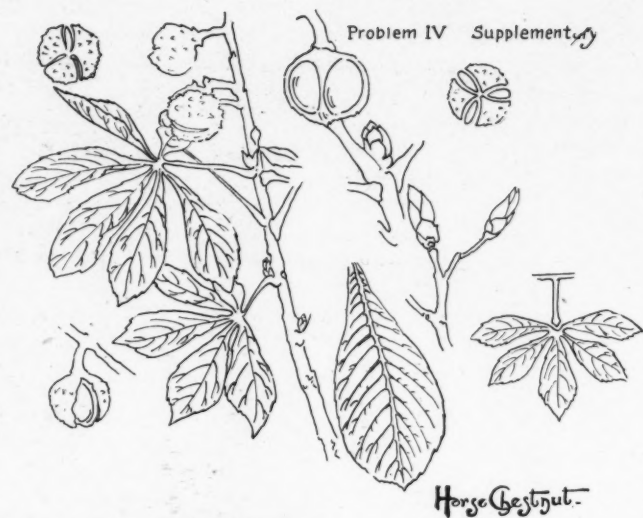
CHOCOLATE POT, LUNCHEON SET—F. R. WEISSKOPF

(Treatment page 100)

However, most of us enjoy a design in which we may recognize the motif, and if we are attempting to keep the identity, we must know the subject. There are certain laws of nature observable in the growth of all plants. In the different kinds of plants there are certain characteristics by which each family is known. If we would use nature forms in design we must be logical in construction. And this necessitates a knowledge of plant form and plant growth. We must fill our folios with structural drawings, showing plants or parts of plants, in their organic structural relation to each other, i.e., the joining of the stem, attachment of leaves and of flowers, the types of flowers whether in clusters or on a single stalk, the family habit—whether it creeps or grows upright. Cross sections of seed pods should be shown and these magnified suggest a variety of forms for design. Leaves should be drawn flat—fore-shortened and turned, showing both upper and lower surfaces.

This knowledge we must have if we would use natural motifs and preserve the identity.

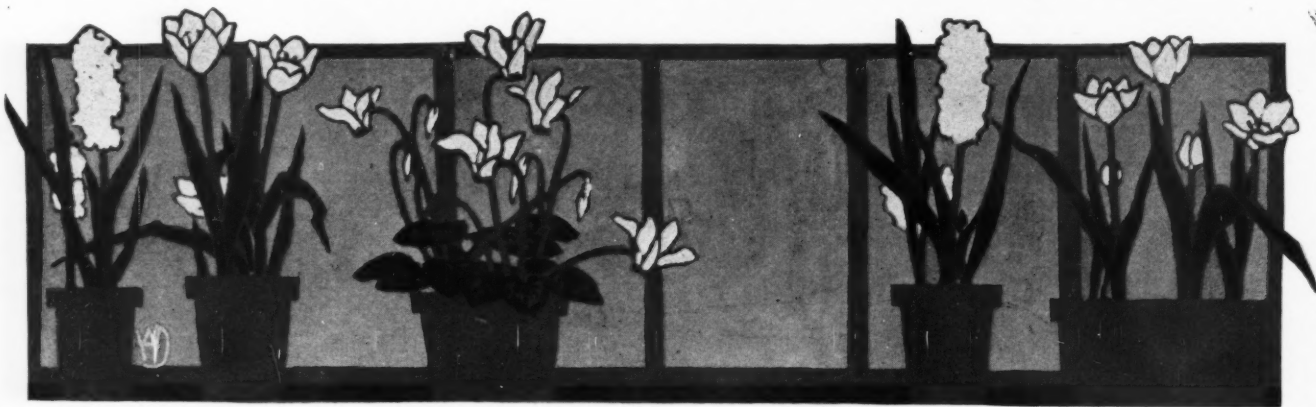
Do not distort a motif. If it will not lend itself to the space to be decorated, either sacrifice the characteristics to such an extent that the identity is entirely lost and it becomes design in the abstract, or choose another motif which will lend itself to the space and still preserve its identity. To illustrate—the plant of sturdy growth and woody stem does not easily lend itself to a circular space. Chose rather the plant that naturally falls into place, that is, the nasturtium, poppy, morning glory, or any of the graceful plants or vines; but we must not forget that it is not representation for which we are striving, but design: and while still trying—to preserve the characteristics of the motif, we must watch the general effect of space and mass, the movement, the balance, and general harmony of line, tones, and areas. These are the “essentials of design,” preserving the identity of the motif, while entirely practicable, is secondary, but if it is to be sacrificed, it must be to the “structural demands of the problem,” not through ignorance of its growth. *Elimination* is the process by which we arrive at design when working from a natural motif, seizing upon the characteristics, making the most of them, but eliminating all accidents of nature and all unnecessary detail. “We cannot use the transient beauty with which nature has endowed her forms. We must seek beauty of another character; it must come from within us and from a knowledge of sound structural principles.” For our first exercises under this problem, let us choose the butterfly as one of the easiest motifs to conventionalize. It is symmetrical and easily lends itself to space. Leaves and stems also are material for much good design, on account of the variety of shape and manner of growth. We will leave the flowers and more complicated nature forms for later problems.



#### EXERCISE

Make six designs, two borders, two tile, and two plate designs, using the motifs suggested above. Use curved lines only in the plate design, observing the limitations of Problems I, and II, in the border—and tile designs. This is better discipline than to give ourselves more liberty just now. There is plenty of time for the use of the curved line later on. (In Plate V these limitations have been removed.)

Observe in Plate IV, steps in conventionalization. It is necessary to construct a skeleton as a guide in order to conform to the limitations, as every line must be parallel to one the three mentioned in the limitations (lines of the right angle triangle.) The cross-ruled paper, which may be procured at any stationers, is an excellent aid in preserving these limitations. It may be placed underneath the tracing paper and the motif simplified by the aid of these lines.

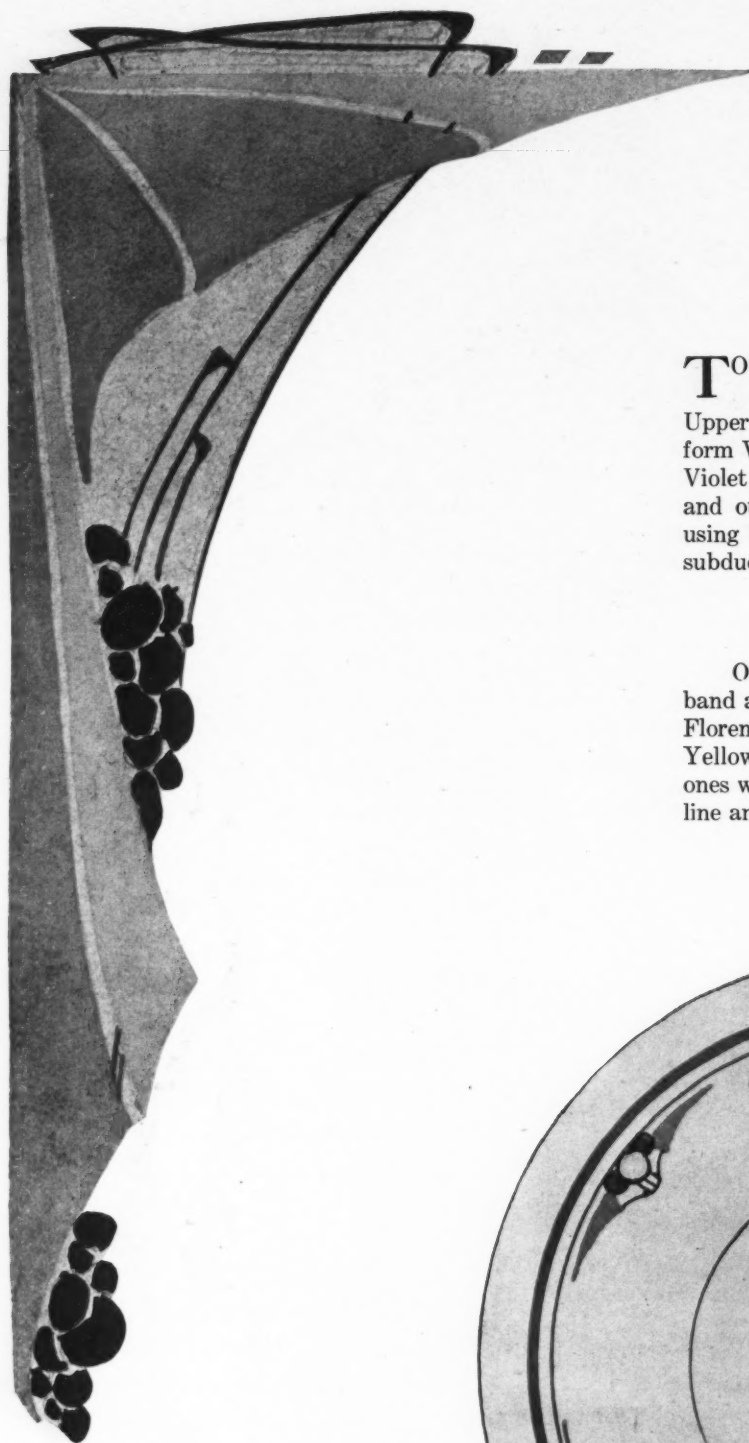






NIGHT SHADE BERRIES—FLORENCE R. WEISSKOPF

Background in Copenhagen Blue, a little Dark Blue and a little Black. Leaves Brown Green and Grey Green. Stems Grey Green. Berries in Pompadour, Egg Yellow, Yellow Brown and Yellow Green.



CORNER OF SQUARE TRAY  
F. R. WEISSKOPF

#### LUNCHEON SET

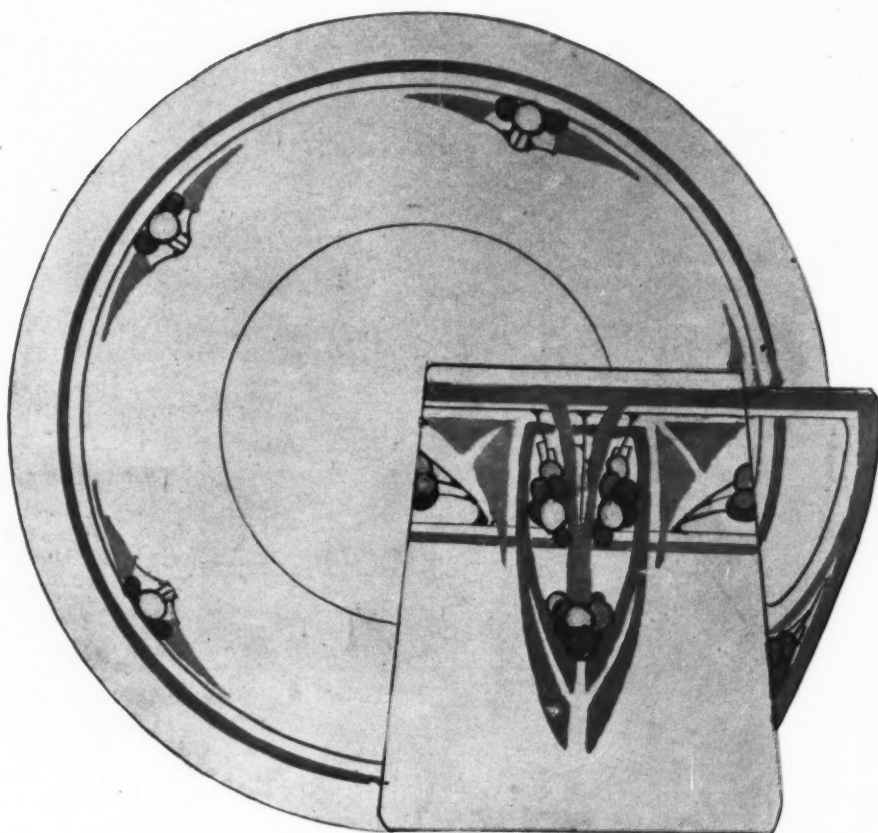
*F. R. Weisskopf*

**T**O be executed in one fire. Outer and inner band and form leading from band in Pearl Grey with a touch of Black. Upper leaf form in Violet with a touch of Blue. Next leaf form Violet with a little more of the Blue. Bottom leaf form Violet with a touch of Blue and a little Black. The stems and outlines are black. Berries to be executed in enamels using Yellow, an Orange and Red Brown. Keep all colors subdued and soft.

#### ANOTHER TREATMENT

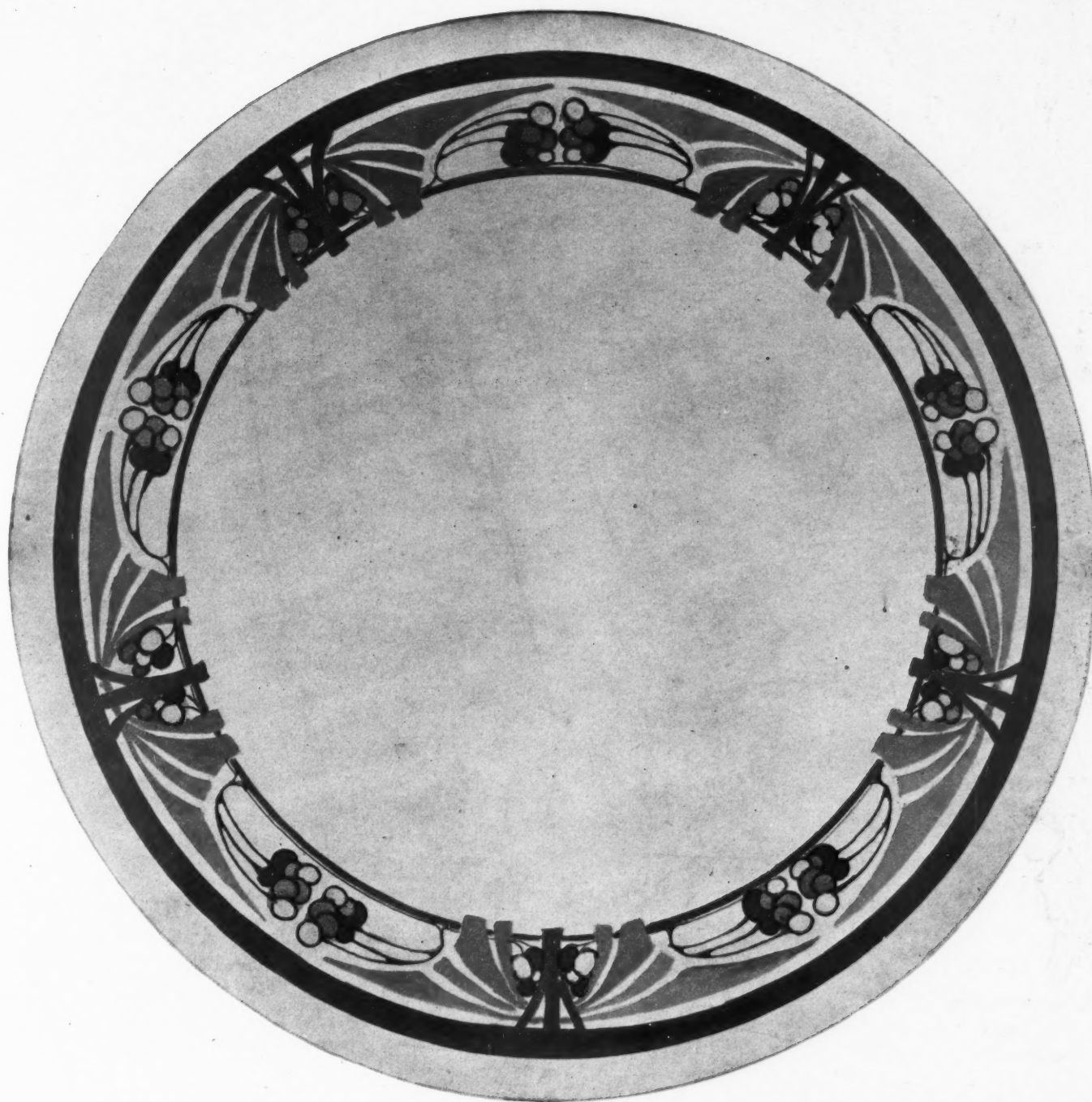
*Jessie M. Bard*

Oil the bands and the figure dropping from the wide outer band and dust with Dove Grey. Oil the leaves and dust with Florentine Green. The light berries are oiled and dusted with Yellow for Dusting and a little Albert Yellow, and the darker ones with two parts Cameo and one part Coffee Brown. Outline and the stems are Dark Grey and a little Shading Green.



CUP AND SAUCER, LUNCHEON SET—F. R. WEISSKOPF





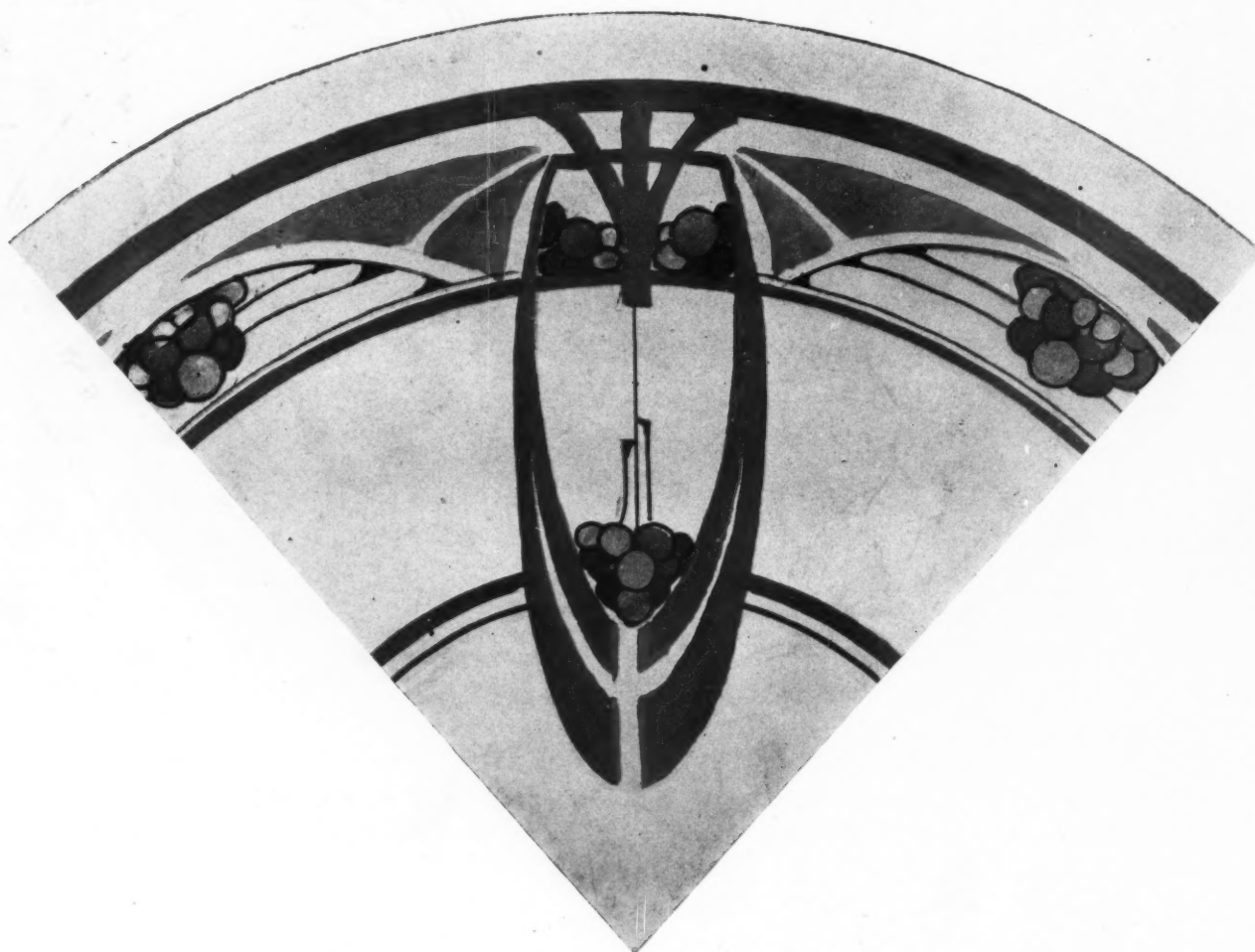
PLATE, LUNCHEON SET—FLORENCE R. WEISSKOPF

(Treatment page 100)



PLATE—FLORENCE A. HUNTINGTON

Outline with Black, the wide band is Gold. Second Fire—Oil the leaves and stems and dust with Florentine Green. Oil the flowers and dust with Mode, or the leaves may be painted with Shading Green, a little Apple Green and Dark Grey and the flowers are painted with Violet and a touch of Dark Grey and Rose or Pink.



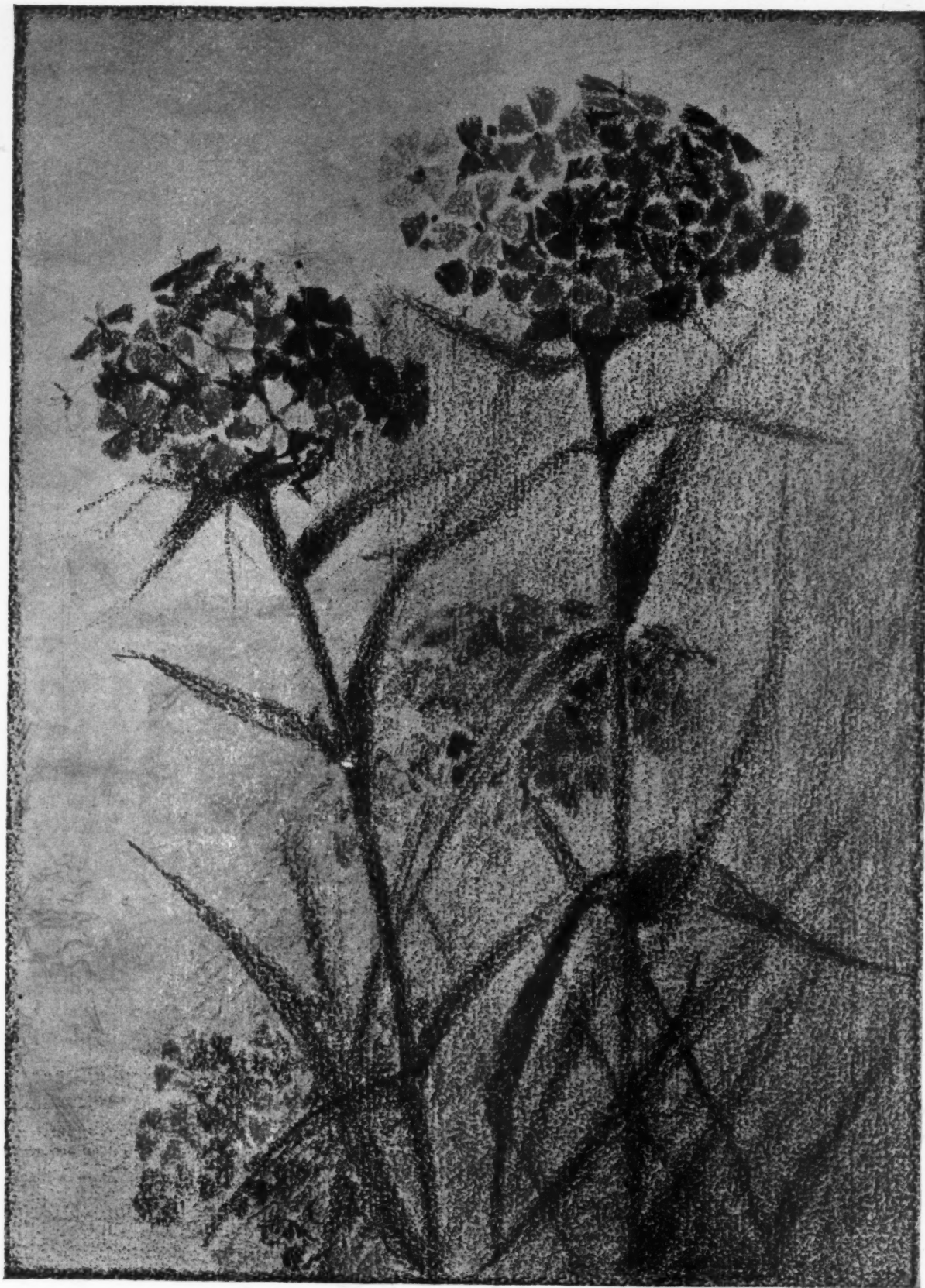
FULL SIZE SECTION OF CHOP PLATE, LUNCHEON SET—FLORENCE R. WEISSKOPF





CHOP PLATE LUNCHEON SET—FLORENCE R. WEISSKOPF

(Treatment page 100)



SWEET WILLIAM—M. H. WATKEYS

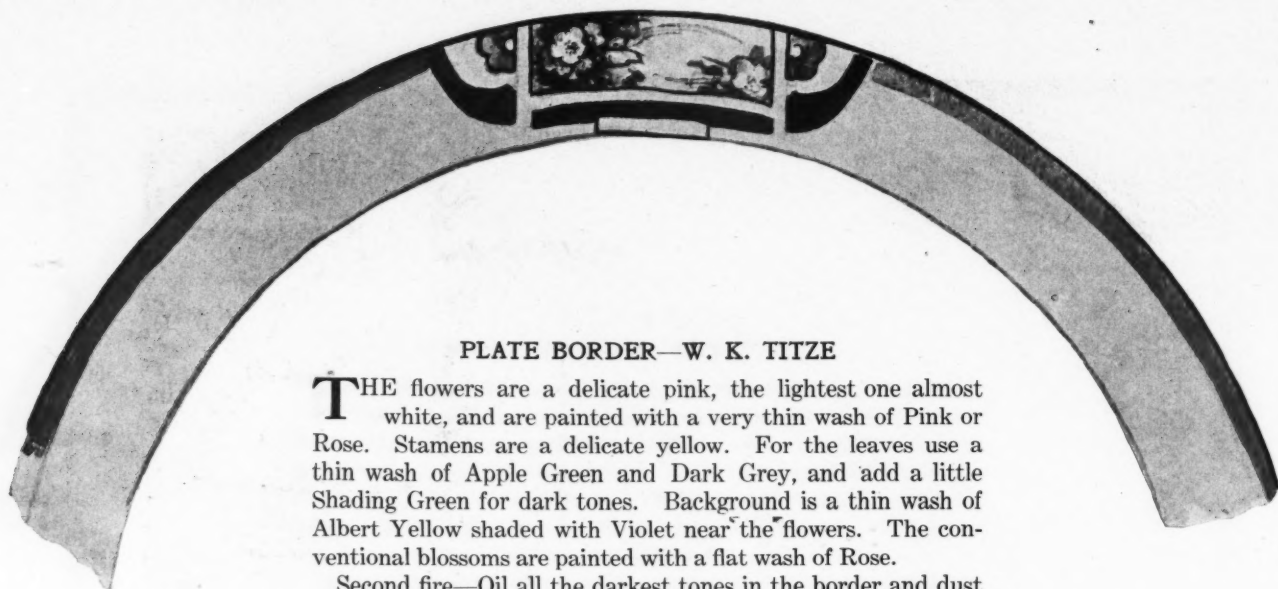
(Treatment page 115)





SWEET WILLIAM—M. H. WATKEYS

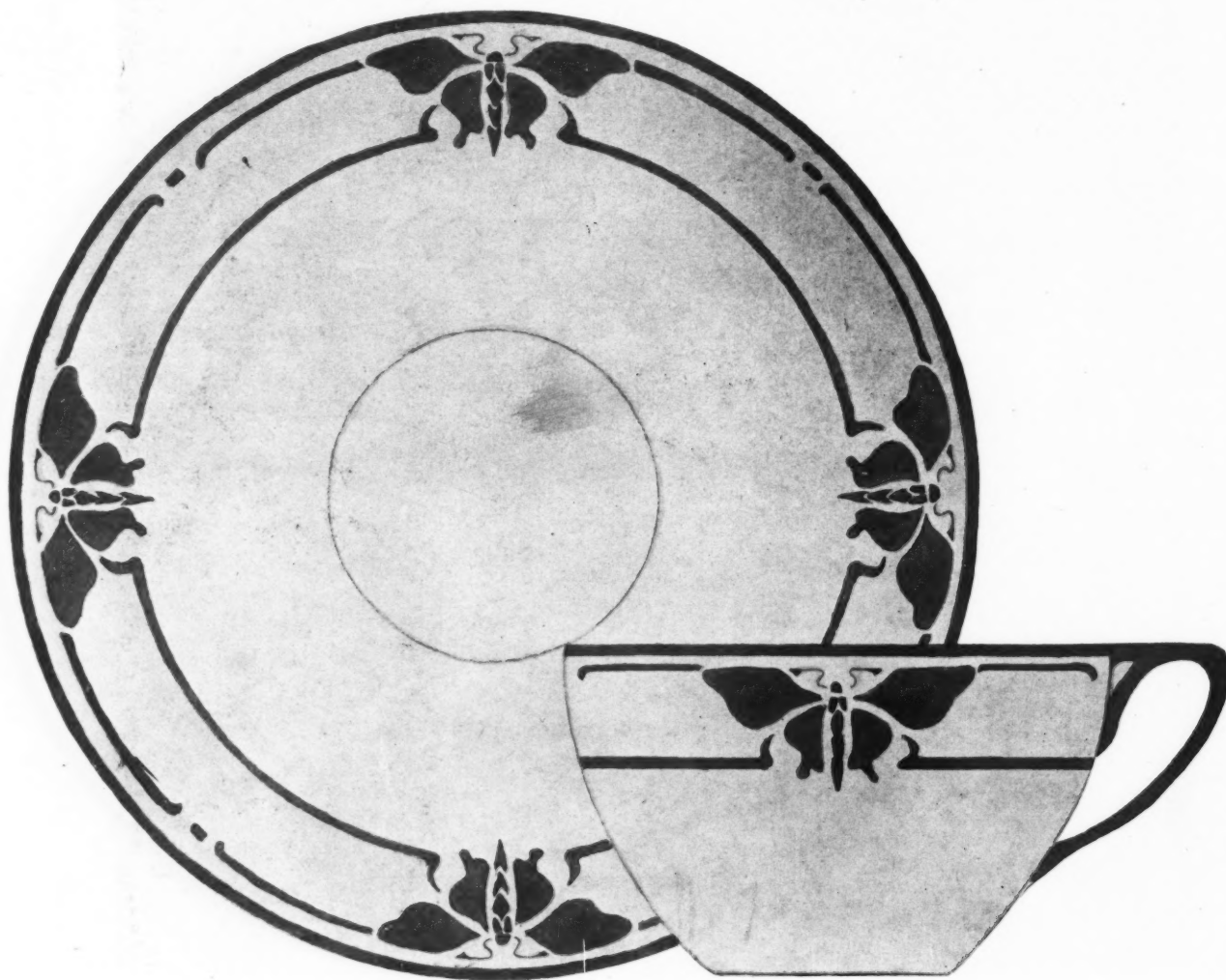
(Treatment page 115)



#### PLATE BORDER—W. K. TITZE

THE flowers are a delicate pink, the lightest one almost white, and are painted with a very thin wash of Pink or Rose. Stamens are a delicate yellow. For the leaves use a thin wash of Apple Green and Dark Grey, and add a little Shading Green for dark tones. Background is a thin wash of Albert Yellow shaded with Violet near the flowers. The conventional blossoms are painted with a flat wash of Rose.

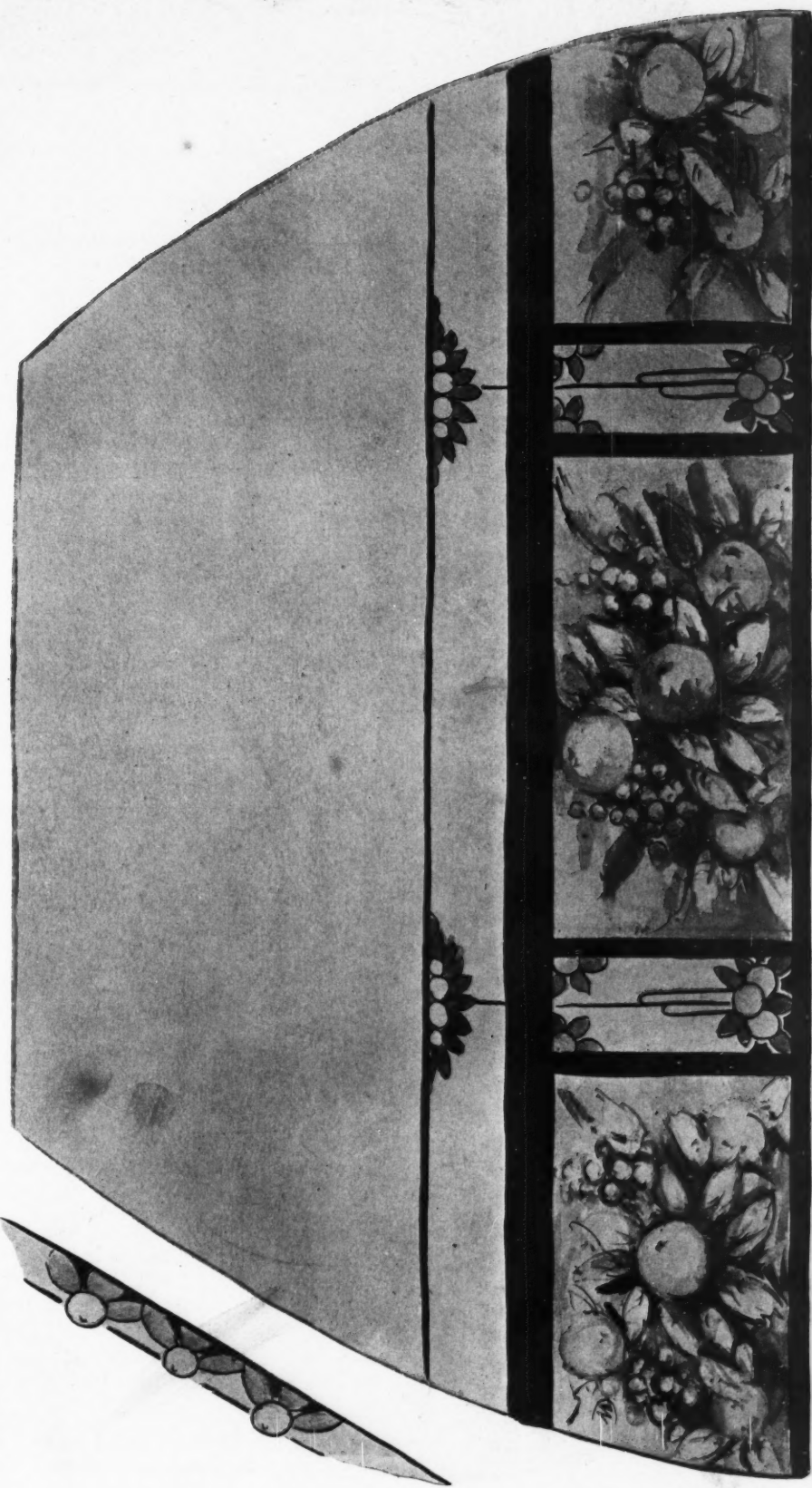
Second fire—Oil all the darkest tones in the border and dust with equal parts Florentine Green and Ivory Glaze. Straighten the edges and oil the light grey tone in border and dust with equal parts Dove Grey and Ivory Glaze. Retouch flowers where it is necessary with the same colors as in first fire.



#### BUTTERFLY CUP AND SAUCER—SARA E. KING

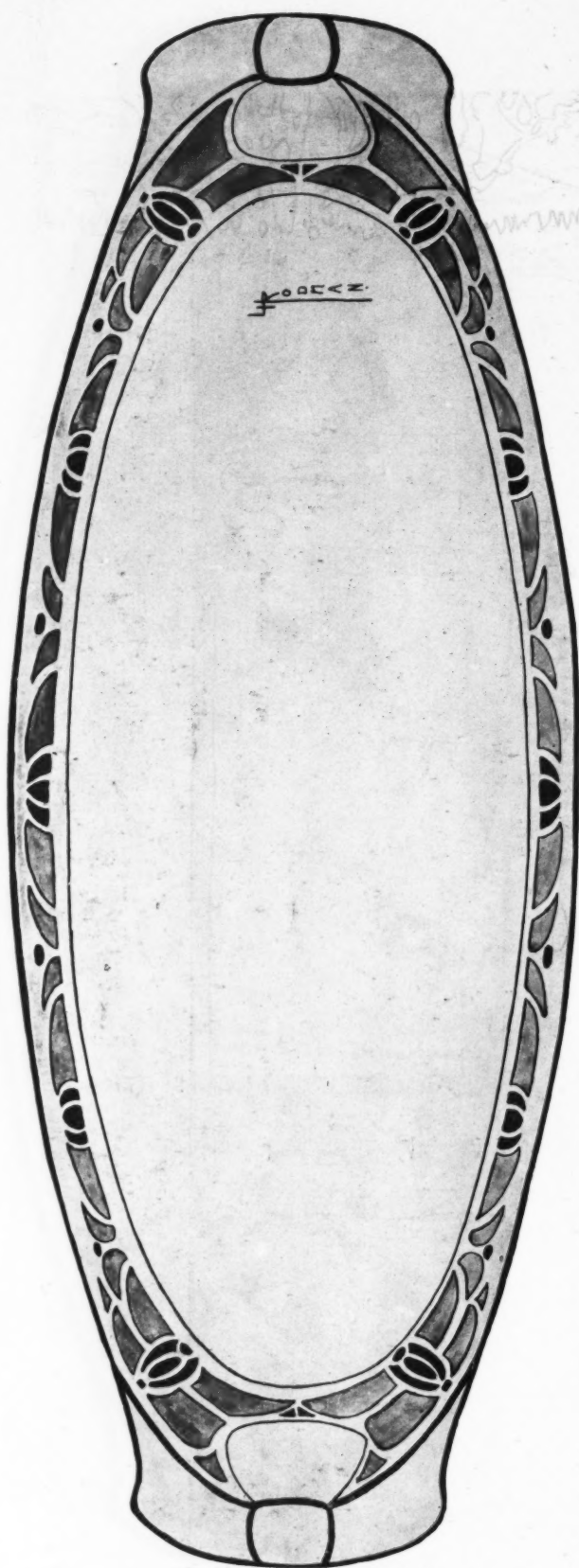
One fire. Outline in black. Bake hard in oven. Butterflies in gold. Lay gold on thin, bake hard, put on another coat. Fire.





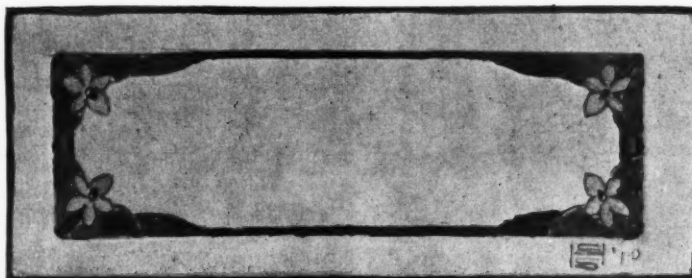
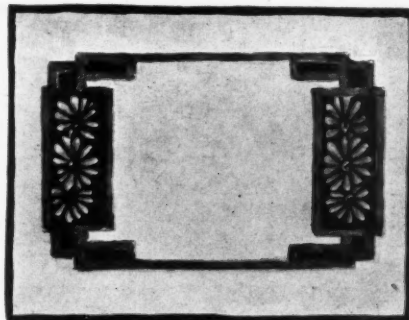
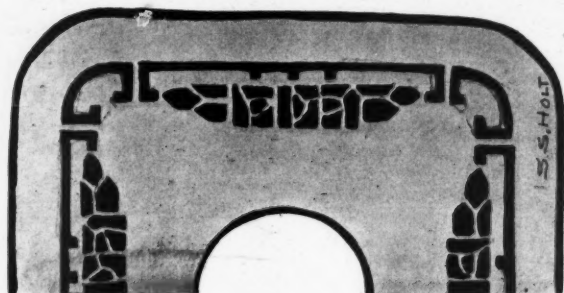
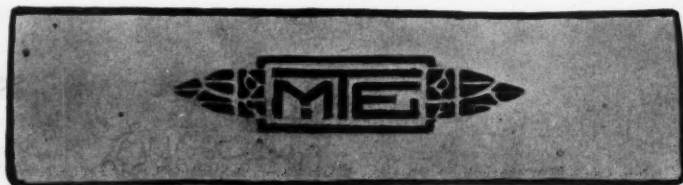
BOWL—W. K. TITZE

Treatment page (115)



SANDWICH TRAY—LEAH H. RODMAN

**O**UTLINE design in Gold. The outline may be omitted if desired. The darkest tone of design is Gold. The grey tone is painted with equal parts Yellow Green and Apple Green and just a little Dark Green.



BOXES—S. S. HOLT

**N**OS 1 and 2. Hair pin box and hair receiver. Tint the entire surface of the box with either a thin wash of Yellow-Brown Lustre or paint it with a soft Ivory tint and fire it. Second fire.—Put in all of design with Unfluxed Gold.

No. 3. Stamp box. Bands forming the design are Apple-Green and a little Dark Grey. They may be outlined with Black if desired. Background in the design and the outer line are Gold. Flowers are painted with Violet and a little Rose and shaded towards center with Dry Purple. Centers are Albert Yellow shaded with Yellow Brown.

No. 4. Hair pin Box. All the design except the two petals of the bud is painted with Yellow Green and Apple Green and the petals are painted Violet and a little Dark Grey. Center of flowers Yellow Red and a little Blood Red.

Second fire.—Tint entire surface with a soft Ivory tone, using 2 parts Yellow brown and 1 part Yellow Green; this should be applied with a very thin wash.





MITREWORT—WALTER S. STILLMAN



## BORDER OF TREES

*Alice W. Donaldson*

**O**IL all darkest tones and dust with two parts Dark Grey and one part Pearl Grey and a touch of Violet. Clean edges carefully and oil the light grey tones and dust with one part Mode and one part Ivory Glaze. In the second fire paint a very thin wash of Painting Yellow and a touch of Violet over clouds, just enough to take away the white glaze.

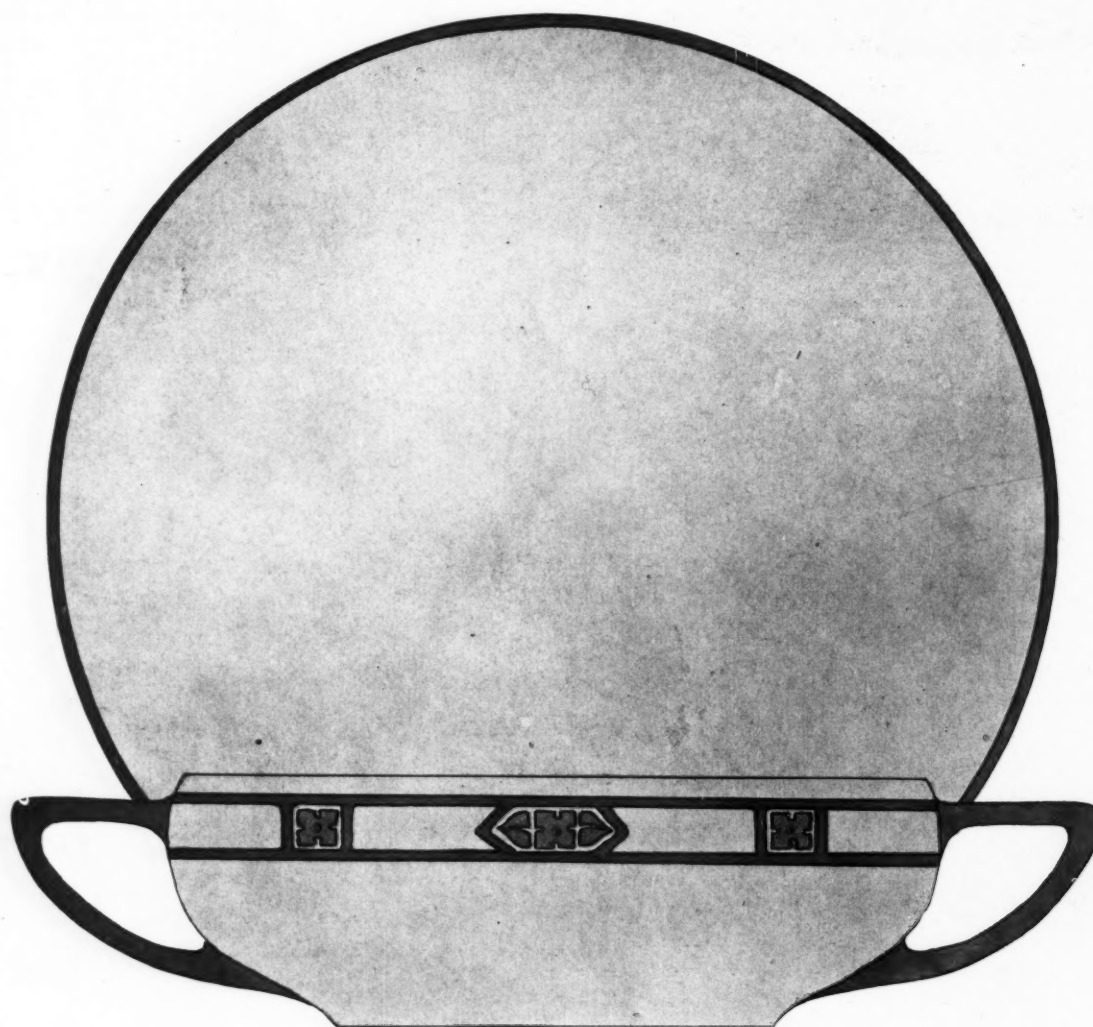
Use same treatment for initial on editorial page.

## CHILDREN'S SETS (Page 111)

*Treatments by Jessie M. Bard*

**T**URTLE Set. Bands, handle and the markings on the turtle's backs are Yellow Red and Yellow Brown and a little Dark Grey. The remainder of the turtle is Yellow Green, Shading Green and Dark Grey.

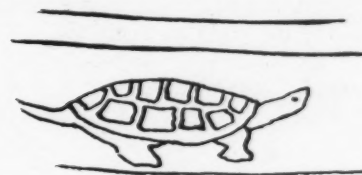
Crow Set—Crows are painted with Black or they may be oiled and dusted with it. Bands are Yellow Red and Yellow Brown, and a little Dark Grey and a touch of Blood Red.



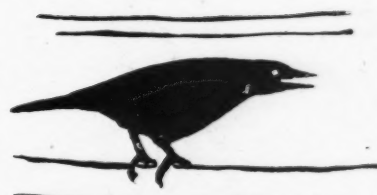
## SOUP CUP AND PLATE—SARA E. KING

Outline in Black. Bake hard in oven. Apply color and Gold. Plate rim Gold. Cup handles Gold. Banding of design in Gold. Flower, Peach Blossom Pink. Leaf, Moss Green.





Turtle Design—Full Size



Crow Design—Full Size



## NATURE STUDY, CLEMATIS (Page 113)

*M. L. Berry*

**C**LEMATIS (Purple Virgin's Bower)—Blossom Deep Purple and little Dark Grey, use same a little heavier for shading. Leaves Shading Green, a little Apple Green and Brown Green. Stems Dark Brown and Dark Grey.

Clematis (Leather Flower)—Bell shaped petals are deep Purple. Paint with Violet and Dark Grey and add Deep Purple for shading. Leaves are Shading Green, Dark Grey and a little Apple Green. Stems Apple Green and Dark Brown.

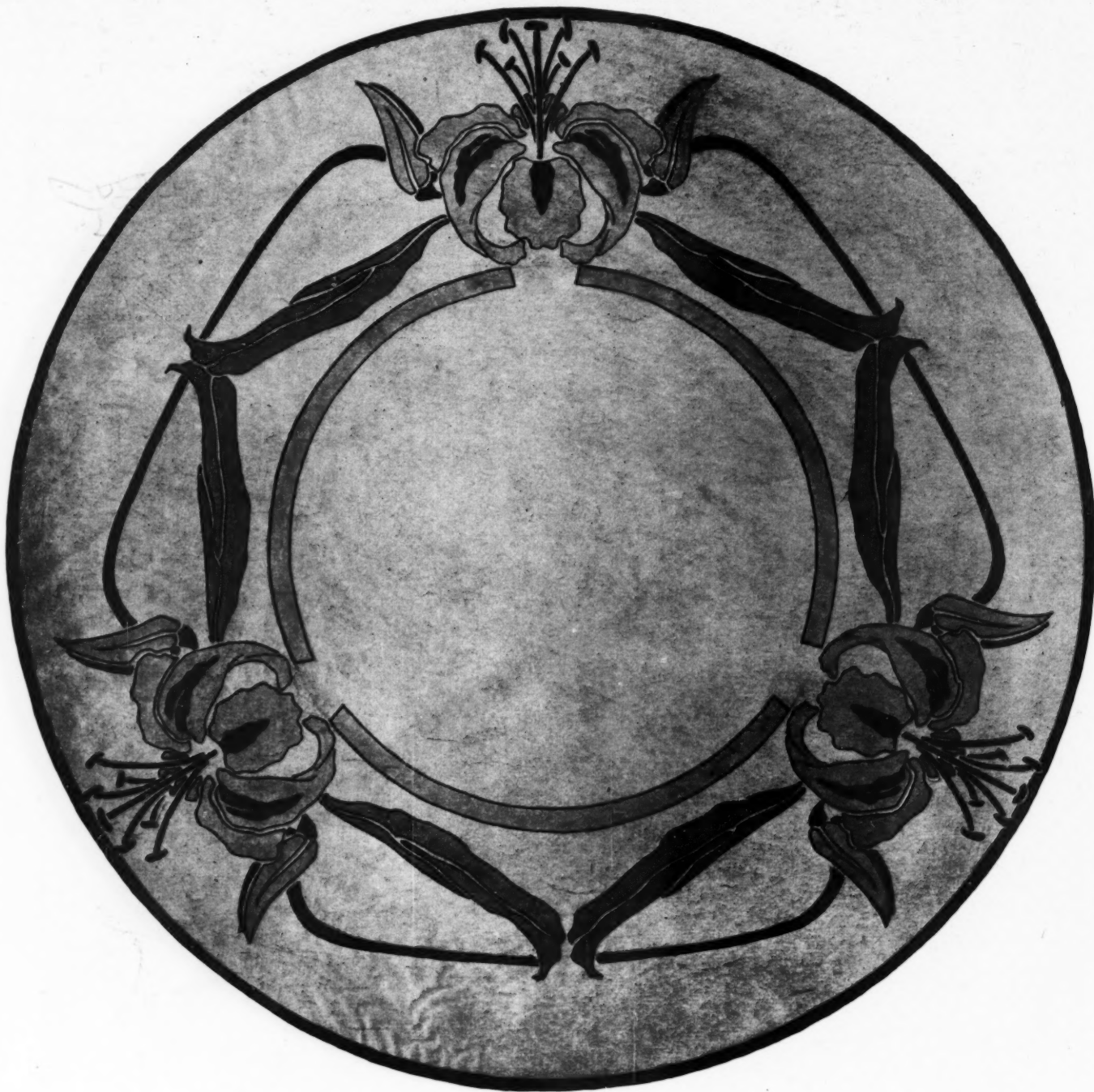
Plumes are Dark Brown, Dark Grey and a little Deep Purple.



## PLANT ANALYSIS, DANDELION (Page 113)

*M. L. Berry*

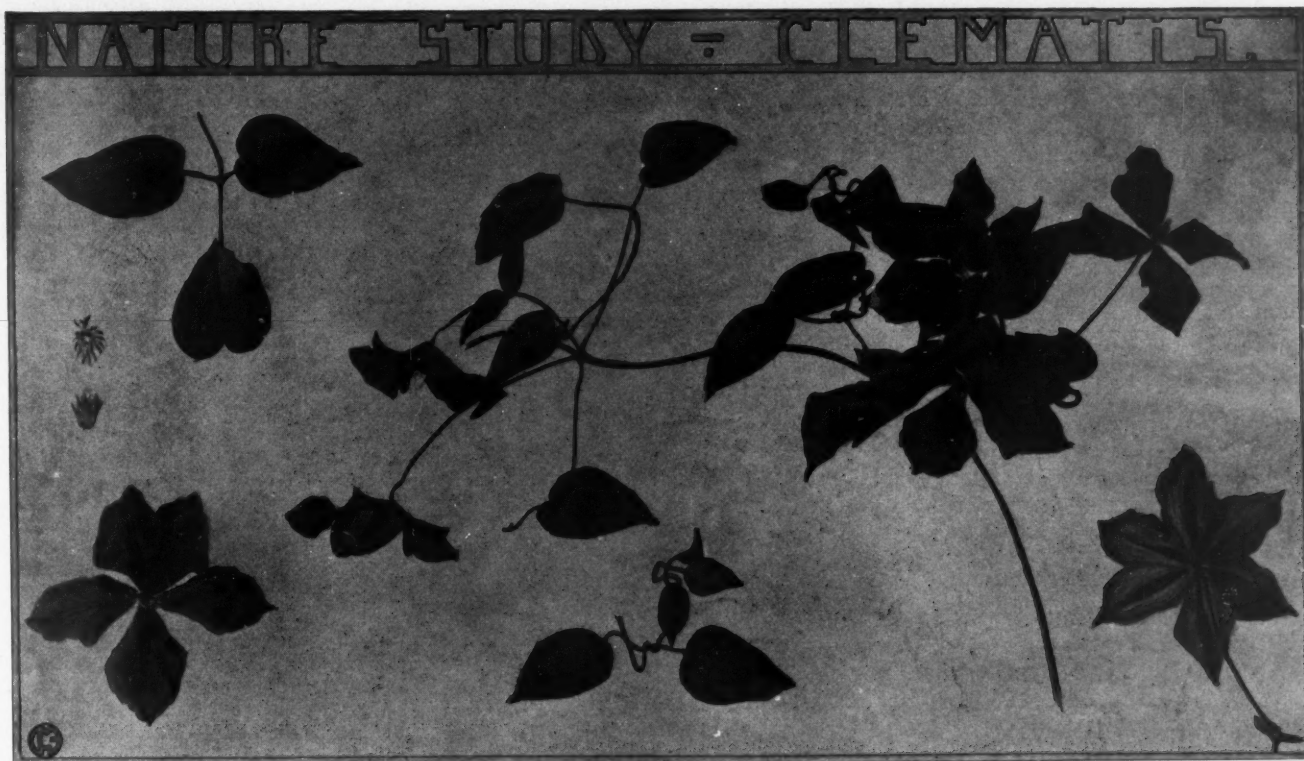
**D**ANDELION Blossom, Albert Yellow shaded with Yellow, Brown and Brown Green. Stems Apple Green and a little Albert Yellow. Leaves Apple Green, a little Shading Green and a touch of Brown Green. Caps of the buds are the same color as the stems.



PLATE, JAPANESE LILY—CLARA L. CONNOR

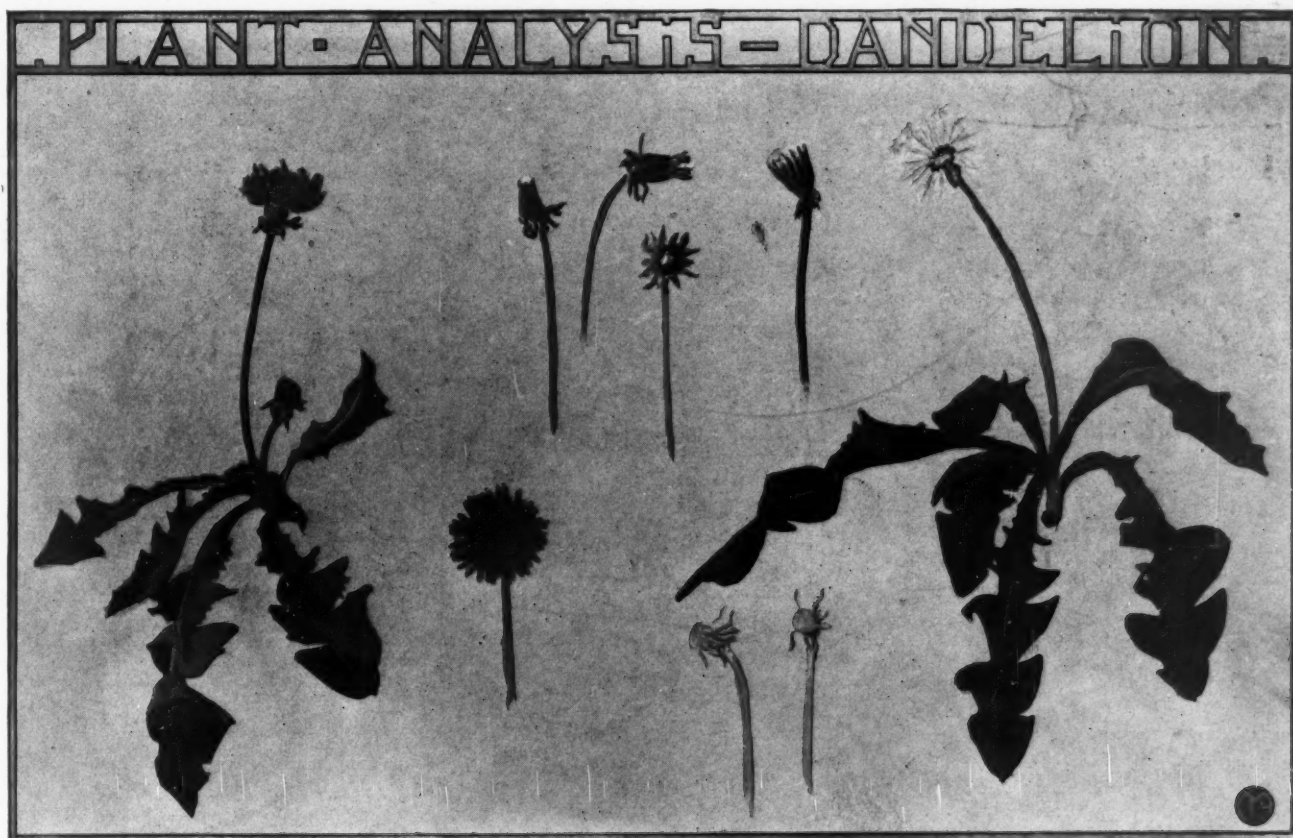
Paint in all the darkest tones with Gold, also the outline. Second Fire—Paint flowers with 3 parts Albert Yellow, 1 Yellow Brown and a pinch of Dark Grey. Paint leaves and grey band with Apple Green, a little Yellow Brown and a pinch of Dark Grey.





NATURE STUDY, CLEMATIS—MARY L. BERRY

(Treatment page 112)



PLANT ANALYSIS, DANDELION—MARY L. BERRY

(Treatment page 112)

## COSMOS (Supplement)

Treatment by Jessie M. Bard

**O**UTLINE with Dark Grey for Flesh and a little Shading Green. White flowers are shaded with Violet and a little Yellow Brown. Pink flowers are a thin wash of Pompadour and a very little Yellow Red, add a little Blood Red for the shading. Red flowers are Blood Red and a little Ruby, use it heavier for the shading. Centers are Albert Yellow, Yellow Brown and Dark Brown. Light stems are Apple Green, Yellow Green and a little Yellow Brown. Dark tone is Shading Green, Copenhagen Blue and Dark Green. Background is Dove Grey and a little Apple Green.

## WATER COLOR TREATMENT

Alice W. Donaldson

Leaves, Hooker's Green No. 1 and Emerald warmed with Chrome Yellow. Pink flowers, Vermillion and Carmine with Chinese White. Red flowers, Carmine with Rose Madder and Mauve for deeper petals.

## SHOP NOTE

We acknowledge with thanks the receipt of a complete catalog from B. F. Drakenfeld & Co. It is the 15th edition of their general catalog.



KOKOMO CLUB

Silver, violet, green, yellow.

## ANSWERS TO CORRESPONDENTS

*C. D.—Will you please tell me the most correct method of getting the lines for the fruit and rose plates as given on page 65 of the July number.*

Divide the plate into six sections and if it is to be size of the one in the magazine, take a tracing of one-sixth and trace the design on the plate. If a new drawing is to be made, the first section should be drawn on the plate free hand and a tracing made from that. Be sure to find the center of the plate and draw the dividing lines from the edge to the center.

*S. F. B.—Will you kindly explain in your valuable "Studio" the quality and propriety of "Flux?" How is it employed, and what is meant by unfluxed colors, and what influence does it exercise over china paint in general.*

Flux is used in gold or colors when you want them to fire at a lower temperature. Unfluxed colors are those without any flux in them and consequently are hard and require a very hot fire.

*E. S.—What is mildew in china and what causes it? Is there any remedy? Have had some pieces fire just full of tiny black spots. Is that mildew?*

We have never heard of mildew on china, perhaps you mean dampness in the kiln affecting the china. It does not affect it the way you mention but causes large spots without a glaze. The black specks are probably in the china, some of the cheaper ware will have black specks when fired.

*I. L. H.—Please tell me why my enamel looks dull and dead after firing? Should I use flux and how much? I have a piece of china which has been fired three times; last time coming from the kiln highly glazed. It should be worked over—some parts of it. Will it be glazed after a fourth fire or should I, as before, dust with Pearl Grey?*

Enamels fire dull when they have not had a hot enough fire, if you wish them to fire at a lower heat add more flux. They will not lose their glaze easily after having once been glazed, so you can fire them safely another time if they are on a soft ware. We do not know what you mean by dusting Pearl Grey as enamels are never dusted, possibly you mean the background, and if so, it will not be necessary to dust it as it will hold its glaze if you fire at the usual heat.

*C. A. M.—Can you give a formula for "Special Tinting Oil?" I am using —, but have to wait some time for it to dry before dusting.*

The manufacturers hold their formulas of their oils as a secret and they cannot be had for publishing. It is not always necessary to allow the oil to stand before dusting, sometimes the oil is heavier than at other times.

*E. F.—Please tell me what class of china when the decorations are good demands the highest price, that is which of the following, Belleek, Eavarian, French or German.*

The ware that sells for the highest prices before decorated will demand the highest price after it is decorated. This is usually the French ware.

## STUDIO NOTE

Miss Amy F. Darymple of Boston will spend the month of August and early September at the Isle of Springs, Boothbay Harbor, Me., where she finds attractive studies among the rocks and pine trees.

## PANAMA-PACIFIC EXPOSITION

The aviation field of the Panama-Pacific Exposition will offer a rare opportunity for the exercise of all kinds of air craft under all conditions.





COSMOS—ALICE W. DONALDSON

SEPTEMBER 1914  
SUPPLEMENT TO  
KERAMIC STUDIO

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SYRACUSE, N. Y.





## SWEET WILLIAM (Page 104)

*M. H. Watkeys*

**B**LOSSOMS shade from a delicate pink to a deep red. For the lightest blossoms use a thin wash of Rose and add a little Blood Red for the shading. Use the color heavier for the next tone. For the darker ones use Blood Red and just a little Rose and for the very darkest use Blood Red, a touch of Violet and Ruby. For the dark shadow tones between blossoms use Violet, Deep Purple and a little Ruby. Stems and leaves are Apple Green, a little Yellow Green, Violet and add Shading Green and Dark Grey for the darker tones. Background Pearl Grey and a little Yellow for the lighter side and add Violet for the darker tone.

## SWEET WILLIAM (Page 105)

*M. H. Watkeys*

**O**UTLINE with Black. Flowers in the two larger bunch are shaded from a pink to dark red. Use a very thin wash of Blood Red for the pink on the first fire, and add Ruby for the darker ones. Smaller bunches are shaded from a delicate pink to a lavender. Use Blood Red for the pink and add

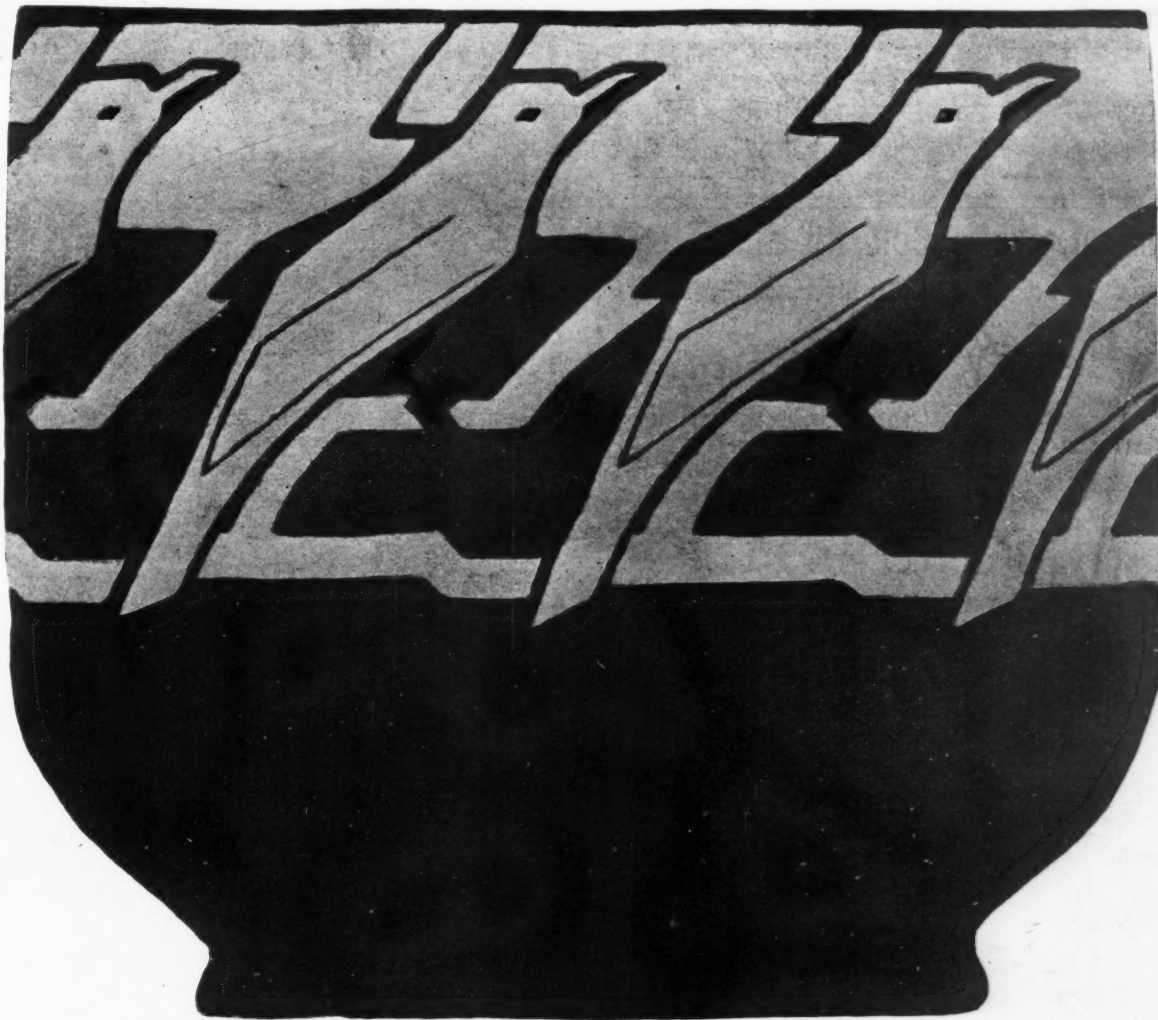
Violet or Deep Purple for the darker tone. Light leaves and stems are Apple Green and a little Albert Yellow. Dark leaves add Shading Green and a little Dark Grey. Background Pearl Grey and a little Blood Red.

## FRUIT BOWL (Page 107)

*W. K. Fritze*

**P**AIN'T the birds and the stem of the conventional figure with Gold and outline conventional design with Black. Paint the large fruit in the large panels with Yellow Brown, a touch of Yellow Red and Albert Yellow, and shade with same color applied heavier and add of Blood Red and Dark Grey. Grapes are painted with Violet and a little Deep Blue Green and shaded with Violet, Deep Purple and Banding Blue. Leaves, Apple Green and a touch of Yellow Brown. Add a little Shading Green and Brown Green for the shading. Background back of fruit Albert Yellow shaded into Yellow Brown, Violet for the shadow side.

Second Fire—Oil leaves in conventional figure and dust with Florentine. Oil fruit and dust with Deep Ivory. Paint all over the white surface of the bowl with a delicate ivory tint.



JARDINIÈRE. RAIN CROW DESIGN—HANNAH B. OVERBECK

Paint entire background with Grey for Flesh; paint eye, lower part of bill, and leg and part of bird Ruby; paint other parts of bird Imperial Ivory; paint tree with Imperial Ivory  $\frac{2}{3}$ , Grey for Flesh  $\frac{1}{3}$ . Two firings will be necessary.

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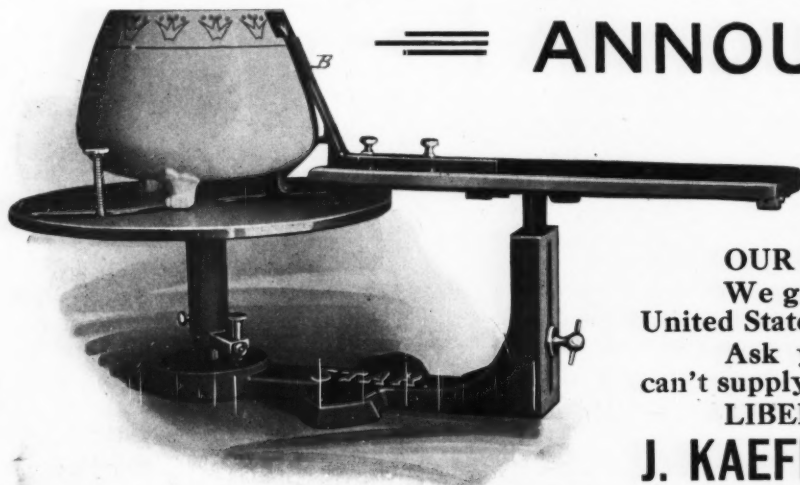
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